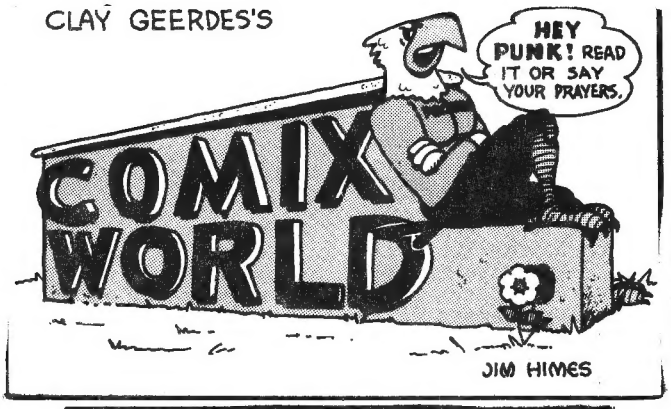
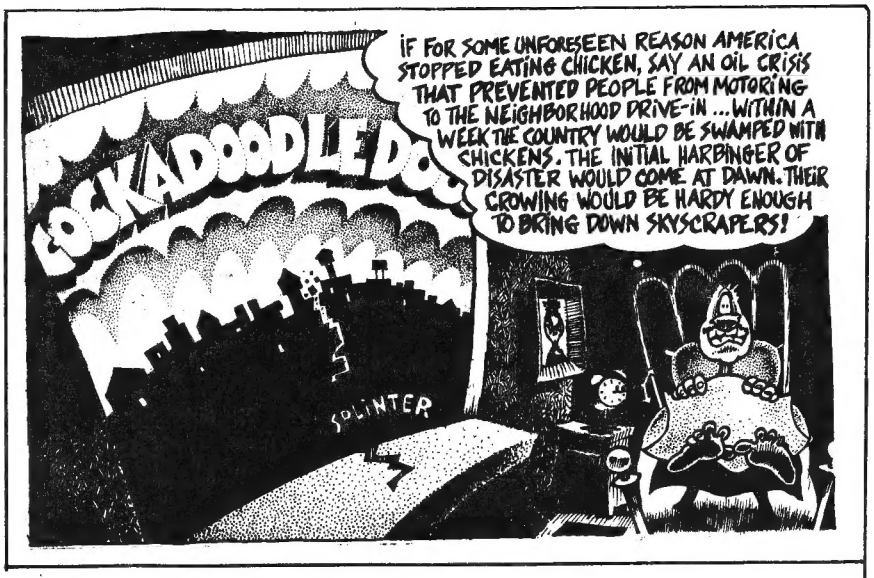
CLAY GEERDES'S



Comix World 70. April 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Subscriptions: $3.50 for 12. $6 for 24. All back issues: $12.

Well, gang, don't you feel sorry for all the poor deluded souls who think all the comic world has to offer are fat superheroes and bored vampires and cute little rich kids who never pop a pimple? Well, lemme tell you, those of us who know the ugs are live and well and better than ever just won't tell the others a thing. Let them wallow in second hand ducks and traced Kirby panels; all they're gonna make is MONEY! Stan Lee tours college campuses lecturing on the greatness of Marvel and he thinks the students are still reading Spider-Man because they're too polite to mention the Freak Brothers in front of him. Ah, Marvel, what a stony wilderness you serve. * I see the guys at Lampoon are cashing in on Metal Hurlant (Screaming Metal) which they're publishing in America under the title Heavy Metal. MH is up to #13 in French and it's a great comic book. I don't like the translation, but I can see the commercial viability of having a title like Heavy Metal. As a young man said to me in the Golden Gate Comic Store in North Beach, "it sounds like a rock band. Kids can relate to it." Still, I like the imagery of Screaming Metal better & have to argue that the metaphor is gone in translation. Kind of funny about Richard Corben being called a French artist in HM 1. Gee, I always thought he was a Kansas City boy. Kind of funny, too, that Lampoon editors never noticed that "Den," Corben's tale in the first HM, is still in Print in Last Gasp's Grim Wit 2. Or that it's also in Ariel #2. I don't know if there's a question of copyright infringement or ethics or what involved. I'd like to hear from some readers on this. I asked Ron Turner, who has the English rights, what he thought and he said HM hadn't even contacted him or sent him a copy of the magazine.* Big one of the month is Rip Off Press's MOTHER'S OATS 3 which you see previewed alongside this prose. MO3 is the work of David Sheridan and Fred Schrier and I think it's a great head comic in the old tradition. I loved the speculation on the back cover about whether or not the 60s existed at all. It's likely more than one person feels he/she dropped acid and a whole decade went by in a flash. You know, it's passé and unhip to refer to the sixties right now, but you wait until 1984, then it's going to be Sixties Underground Nostalgia and the folks who remember it first-hand are going to be very big on the talkshow circuit. As Larry Todd said, "The media gets around to everyone in the end." * Along with MO3, Rip Off Comix #1 is ready, a collection of the strips from the ug papers including work by Shelton (a new Freak brothers story & "Wonder Warthog on Welfare"), Richards (E. Z. Wolf), Sturgeon, Justin Green, and Bill Griffith. Griffy says he's doing a new Zippy book for Last Gasp; a 160 page anthology of his work; and a collection of Berkeley BARB strips.


COCKADOODLEDO
IF FOR SOME UNFORESEEN REASON AMERICA STOPPED EATING CHICKEN, SAY AN OIL CRISIS THAT PREVENTED PEOPLE FROM MOTORING TO THE NEIGHBORHOOD DRIVE-IN ... WITHIN A WEEK THE COUNTRY WOULD BE SWAMPED WITH CHICKENS. THE INITIAL HARBINGER OF DISASTER WOULD COME AT DAWN. THEIR CROWING WOULD BE HARDY ENOUGH TO BRING DOWN SKYSCRAPERS!
SPLINTER

MARIHUANA
HIYA FOLKS! I'M D. McD. WELL, THOSE ARE JUST MY INITIALS, BUT IN EXPERIMENTS OF THIS SORT THE SUBJECTS ARE USUALLY NOT IDENTIFIED. SCIENTISTS HAVE THIS THING ABOUT PROTECTING THE ANONYMITY OF THEIR SUBJECTS SINCE MUCH OF THE INFORMATION OBTAINED FROM THEM IS OF A HIGHLY PERSONAL AND CONFIDENTIAL NATURE....
WELL, D., WHY DO YOU SMOKE GRASS?
I LIKE IT.
YES, BUT WHY McD., WHY?
"I'M NOT SURE I CAN ANSWER THAT NOW. BUT CONSIDERING EACH DRUG IN ITS RELATIVE FUNCTION, THE ONLY BENEFICIAL DRUG IS CANNABIS SATIVA FROM OH, SAY 5000 TO 7500 FT. ALTITUDE. OF COURSE LSD HAS ITS OBVIOUS, ONE-OF-A-KIND INITIAL AWARENESS FACTOR BUT I'M THINKING IN TERMS OF OVERALL ASSISTANCE IN CREATIVELY RESTRUCTURING ASPECTS OF THE TOTAL MEANINGLESSNESS OF EXISTENCE. NO OTHER DRUG CAN INDUCE MULTI-ANGULAR TOTALITY FLASHES THE WAY WEED CAN. I SPENT YEARS NURSING ON A BEER BOTTLE AND DIDN'T REALIZE IT UNTIL I PASSED MY TWENTY-SEVENTH JOINT FOR THE THIRD TIME. I SUDDENLY BECAME AWARE OF MY ORAL BACKGROUND!.. ACID MAKES YOU GRIND YOUR TEETH, GRASS FLOATS YOU IN AND OUT OF SIMPLE REVELATIONS...UMM...
I SEE...
AND OF COURSE, SOME PEOPLE DON'T WANT TO ADMIT THAT THEY SMOKE
AS YOU HAVE ALREADY READ, THE DATA RESULTING FROM THIS EXPERIMENT IS BASICALLY A COLLECTION OF OBSERVATIONS AND MEASUREMENTS MADE BY AND ON THE SUBJECTS.
AWRIGHT THIS IS A BUST! HEY!!
AND NOW, LADIES AND GENTLEMEN, IF YOU WILL KINDLY ACCOMPANY ME TO THE SECOND PANEL OVER...
BAM BAM
TELEGRAM! OPEN UP!
KICK
IT WOULD BE DIFFICULT TO DRAW ANY CONCLUSIONS FROM THE EXPERIMENT BY SIMPLE INSPECTION OF THESE DATA ALONE. WHAT WE NEED IS STATISTICS!!

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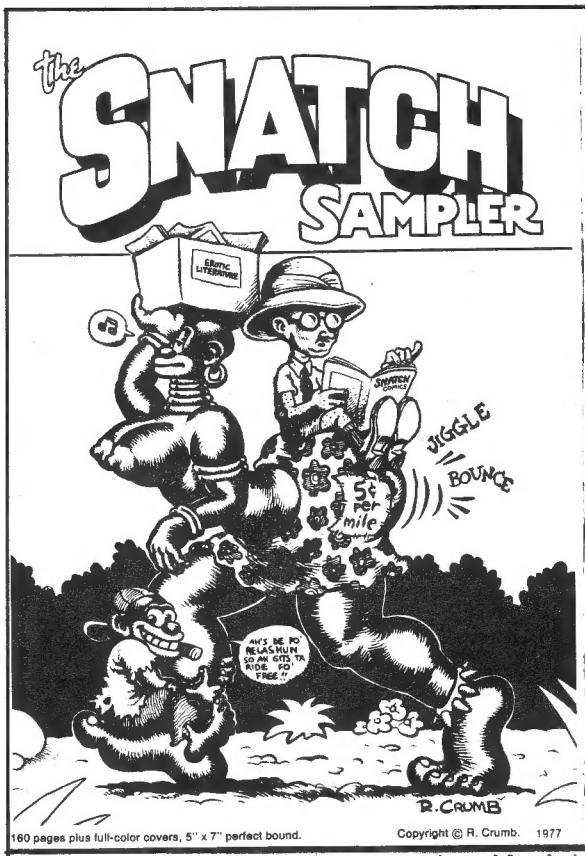
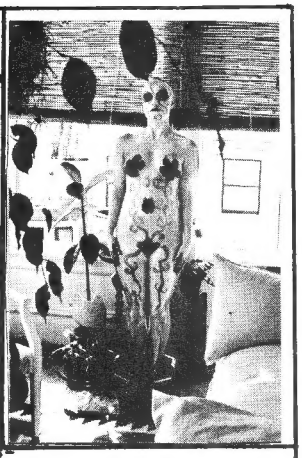

The SNATCH SAMPLER
EROTIC LITERATURE
SNATCH COMICS
JIGGLE
BOUNCE
5¢ per mile
AH'S BE RO RELASHUN SO AH GOTS TA RIDE SO FREE !!
R. CRUMB
160 pages plus full-color covers, 5" x 7" perfect bound.
Copyright © R. Crumb. 1977

The latest phase in the current epidemic of rampaging anthologism is shown above. This pocket-sized Snatch is a project of Keith Green and will sell for $2.95. Has Snatch, Jiz, Felch, and Pork. New story by Jim Osborne. * For the latest on R. Crumb, see Laura Daltry's article in the Rolling Stone #237 (April 21 ish). * The 87th Precinct Series by Ed McBain (Evan "Blackboard Jungle" Hunter) forms an incredible history of life in New York. A nice description of the East Village below. Latest McBain is Guns. Good stuff.

There was a time, and this not too long ago, when hippies and runaways had moved into these buildings en masse, painting their colorful flower designs on the brick fronts, sleeping on mattresses spread wall-to-wall, puffing pot, dropping acid, living the happy carefree life of the commune-dweller. The regular residents of this run-down slum area, forced to live here because of certain language and racial barriers the city raised against some of its citizens, could not understand why anyone would come to live here of his own free will and choice—but they certainly knew pigeons when they saw them. The hippies, the runaways, the carefree happy commune-dwellers had no need for telephones, being in touch as they were with nature. The only time they might have needed Mr. Bell's invention was when the restless natives of the ghetto came piling into the apartment to beat up the boys and rape the girls and take whatever meager possessions were worth hocking. The hippies and the runaways decided that perhaps this wasteland was not for them, it becoming more and more difficult to repeat the word "Love" when a fist was being crashed into the mouth or a girl was screaming on the mattress in the other room. The ghetto regulars had struck back at a society that forced them to live in such surroundings, little realizing that the people they were harassing had themselves broken with the same society, a society that *allowed* such ghettos to exist. It was a case of poor slob beating up on poor slob, while five blocks away, a fashionable discotheque called Rembrandt's bleated its rock-and-roll music, and ladies in sequined slacks and men in dancing slippers laughed away the night. The hippies were gone now, the flower designs on the building fronts faded by the sun or washed away by the rain. The slum dwellers had reclaimed their disputed turf, and now their only enemies were the rats that roamed in the deserted tenement shells.

FROM JIGSAW. ED McBAIN. 1970

Sanity and Reason are such bores. What I enjoyed most about Demon Seed was the weird logic of the computer Proteus. "He" was the hero even though he got debrained in the end like Hal from 2001. Seed is high-level pornography, an extended voyeuristic fantasy in which Julie Christie is seduced & impregnated by a computer. The title is meaningless. Film has nothing to do with the demonic. * My photographic career leads me into a lot of interesting happenings. I was going to do some pix of Mme X -----> and she wanted to do something unique so we made up her body. She wanted to be a plant with flowers growing out of her. I used regular make-up. In Fresno in 1967, we painted René with acryllic (which washes right off, no oil base) and she went to see Big Brother wearing nothing but paint. Got lots of comments on her interesting costume.* The first issue of the Kelly fanzine, Pogo, the Okefenoke Star will debut at Don Phelps comicon in Boston. Bill Crouch worked on it & I'll let you know how to get it soon. * Comics Journal you get for $2 (sub.) from Box 292, Riverdale, Md 20840. Some of my writing and photography will appear in future issues. Bill Sherman is doing a column on undergrounds.* Cobblestone is now a magazine. $7.50 for 12 issues. P. O. Box 1128, Los Alamitos, CA 90720. I'm the Berkeley Editor.* Bantam has published Michael Crichton's Eaters of the Dead. $1.95 in paper. Beautiful illos by Ian Miller. * Power #1 is one you will want. $1.05 pp from Power Comics Company, 916 W. Ottawa St., Lansing, Mi 48915. Between a Marvel and a Warren, this one has a lot of excellent girl art. In San Francisco, Gary Arlington has it at 2339 23rd St. Hollywood's first interpretation of Gary appeared in a full-length horror movie, Nightmare in Blood, shown at a film festival in Paris in March.* Pacific Comics in San Diego will enter the comics world with the publication of Number One. More on that when I get a copy.* Melinda Gebbie will do a new comic for Last Gasp. This will be her first solo. * Becky Wilson and Terry Richards did the Vamp spread in May High Times. Great stuff, ladies.*



suck my gun!

Chris Rock's Ozark Fandom 9/10 is a comic art issue. Information from him at Rt. 2, Box 256, Mtn Grove, MO 65711, a critic and fellow writer whose opinions I respect. * Berkeley Comic Art Fair. May 22, 1977, at the Emeryville Holiday Inn on S. F. Bay, a good time coming. Information from me for an SASE. Note to you regulars: Don't use the old box number. Box 507 discontinued.* Ted Richards and some other folks now work at Fast Draw Studios & you'll get the story on that in a summer CW. Ted remarked that Lyn Chevli shouldn't be reviewing comics because a cartoonist "can't really be objective about another cartoonist's work." I passed his comments on to her and she sent her reply below. I'd like to hear from some readers on this. C.G.

I was fascinated by what Ted Richards said. I totally agree with him on the following grounds:

LYN CHEVLIES NON-CREDENTIALS FOR REVIEWING

1. I'm a lousy cartoonist
2. I am a mediocre writer
3. I have never particularly liked comics. (I used to fight with my brother over the Sunday funnies not because I liked the funnies but because I would use any excuse to beat up the little snot.)
4. My best medium is sculpture.
5. I am interested in ugs for one reason only - I get to go to great parties and ball a lot. Some of the conventions are a drag though.
6. Being a silly and emotional woman I do not make even the faintest pretense of being objective about anything.
7. I am easily hurt and have no sense of humor.
8. I associate with people who have poor judgement and will print virtually anything I write.
9. I am never in touch with the rules of any games therefor I don't follow them, thus I offend people right and left.
10. I have systematically maintained a poor reputation in all the circles in which I move and have never tried to upgrade myself.